

# The BUILDING REVIEW

VOL. XXIII

SAN FRANCISCO, JUNE, 1923

No. 6



## While Sketching in Spain

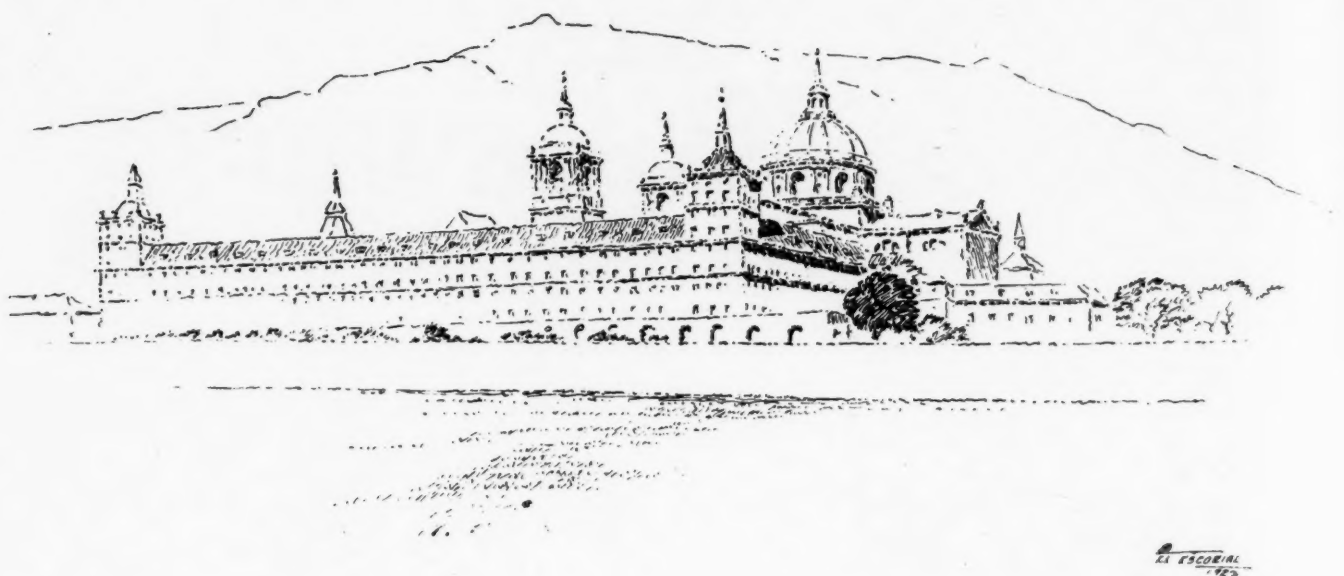
By ROGER BLAINE\*

WE HAD become quite seasoned tourists by the time we had reached Spain; months of wandering thru France and Italy, to say nothing of an excursion into the semi-barbarism of Northern Africa, had hardened us to things conventional, and it was with a real thrill that in Spain we made our first "discovery." Now the trouble with traveling in most of Europe is that it is too well known. Visiting town after town had merely meant the seeing of sights with which we were al-

ready only too familiar thru books and photographs, so it was with something of the feelings of real explorers that we first invaded what to us was unknown territory. Of course the Spain of the tourist routes is quite well known; Salamanca, Segovia, Toledo, or Granada are well advertised and well patronized; but how many know Tarragona, Toro, Ubeda, or Moron? Few, I imagine.

We had approached Spain with a satisfied feeling of relief as regards their spoken

\*—Architect, Oakland, California.



EL ESCORIAL



1922

word. For months we had been relying largely on some French, a little Italian, and much sign language, but having spent many arduous hours in studying Spanish, we expected an easier existence. The blow fell quickly, almost immediately, in fact, when our carefully acquired "Castilian" collapsed completely under the strain of getting thru the customs at Port Bou, so back we went to the signs, and there we staid for many weeks, until by constant trying we finally acquired some of the dialect of the natives.

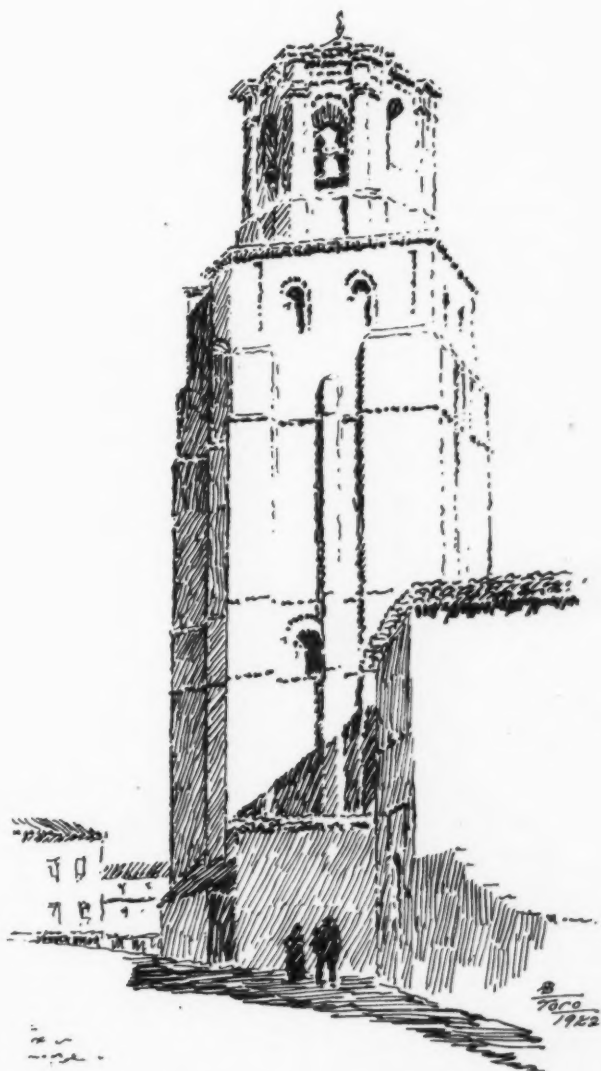
Now a word as to travel. We have tried everything once, trains, stages, and private automobiles, and without the least hesitation will back the Spanish railways as being the slowest means of conveyance in the world, and we speak from experience. We tried 1st, 2nd and 3rd class, and on "Luxo," "Rapido" and "Mixto," and when you consider that the best trains do some twenty-five miles an hour, you can be prepared for conditions on the slow trains. And to reach the towns off the beaten track one takes the slow trains. "Mixtos" they are called, but freight trains we'd call them, with a passenger coach or two attached somewhere in the line. However, we had expected that and were prepared accordingly. Equipped with a "kilometric" ticket, much sketching material and ample time, we simply wandered at will, going from town to town as our fancies dictated, or sometimes spending days in searching out mysterious places reputed to be of exceptional interest. Of our equipment the sketch books were of greatest value. No, not for what we put in them,

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but as proof of our calling. We were not and never will be the artists under whose guise we masqueraded, but long experience had taught us that an artist, proverbially poor, is welcome everywhere. Guides and beggars, normally a pest to the tourist, would merely pass us by with a smile or cheerful greeting at sight of our "traps." Numerous were the invitations that we received to inspect patios, fine interiors, old pictures; and on one occasion, to the delight of the lady in the party, the family heirlooms, consisting of old laces, embroideries, etc., were brought out for our inspection.

We had been in the country but a few days before chance directed our footsteps to as picturesque a town as has been our good fortune to find. Tarazona isn't much of a place in size, but its situation on the precipitous side of a narrow valley, and the perfect placing of its principal palaces and church, make as fine a sketch composition as could be desired. Founded by the Romans, ruled for a time by the Moors and finally reconquered by the Spaniards, it shows plainly the various changes thru which it has passed. Palaces supported high on the hillside by huge arched buttress bespeak the strength and boldness of the Romans, a tall tower recalling clearly in its ornamented brickwork the minarets of the Moors and the later varied handiwork of the Spaniards. Romanesque, Gothic and Renaissance, mostly in brick. It was Sunday, and the main street and the Plaza Mayor were filled with men, most of them dressed in the old time costume of the Aragonese; coarse stockings, tight fitting





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knee trousers, a broad sash, tight jacket and the small visorless cap so familiar in all of Northern Spain. An occasional farmer with his string of burros laden with produce, a drove of goats, a heavy slow-moving ox-cart and over it all a clear blue sky, local color and real.

A few short miles away lies Toledo with a Cathedral which is described by Street as one of the best churches he had visited in any part of Europe. To us it was more than a church; it was a veritable history in stone. Erected on the site of the mosque it displaced, a few bits of Moorish ornament with a Byzantine capital or two remain to tell of the Moor; an almost perfectly preserved Romanesque cloister of exquisite design and workmanship records the work of the Christian conquerors, and then follow in steady progression the Gothic of the nave and transepts, the fine brick tower in severe Renaissance and finally the numerous chapels in the tasteless style of the 18th century; practically a thousand years of history waiting there for one to stop and read. A rapid examination of the building, a long climb

to the belfry, a few rough notes, a measurement or two in which we were assisted by the sacristan and a priest, and we were gone.

Followed weeks of careless idling over the battlegrounds of old Castile, Burgos, Palencia, Toro, Zamora, Salamanca, Ciudad Rodrigo, all of interest and each in its way different. And of them all the small, to us nameless, towns that we passed along the way were the most interesting. Imagine a barren plateau, the soil of which is of a rather reddish color. A town huddled together, like lost sheep, built sometimes of a burnt brick or sometimes of adobe, made of the red soil. Cap it all with tile roofs of the same color and you will have a typical town in Old Castile. Studies in monotone, sometimes red, more often a drab yellow, with occasionally, when a stream is near, a few poplar trees to add a bright splash of color.

Segovia offers much, and to the seeker of compositions in line and mass is probably excelled by no other place in Europe. And to us was offered even more. Following

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*The Moorish Bridge - Londa-*





RESIDENCE OF GEO. A. BORN

BURLINGAME, CALIFORNIA.

## "Casa Ramona"

By CLARA FASSETT

IN THIS series of articles, featuring small Western homes of good design, and particularly of California, where it is said the bungalow first came into its own, the predominating theme is bound to be that type of dwelling which is native to the State. California has awakened to the beauty of its native architecture, evolved from the simple and characteristic dwellings of early colonists expressed in the old Spanish Mission and ranch house or hacienda. A few of these exist today, and show the development through Spanish influence, from a simple and primitive Indian "dobe" hut, to an impressive dwelling surrounding a patio with arched porticos, beautifully suited to the native landscape. And color—how they revel in it! There is little trace of it seen today in these old buildings as time has faded the hues of the plaster. The Indian builder, we know, mixed color into the plaster, which he obtained from pigment extracted from rocks. With the ad-

vent of the Spaniard, whose love of color is quite Oriental, still more brilliant effects were sought after; his doors and window-cases he painted bright blue—"Our Lady's" color—or emerald green contrasting pleasantly with pinkish-salmon walls. Today in our little California home of Spanish or Mexican origin, we see this revival of color in architecture, an encouraging reaction from the preceding era of dull and somber hues.

The race that built of adobe has vanished; but treasured as relics of a romantic past are a few historic houses, reminders of departed days of huge ranches and careless abundance; of responsibility and protection of those who served the household; a kindly age with time for leisurely living and gracious hospitality.

The little house here portrayed derived its inspiration from the home of "Ramona," that beloved heroine of the famous novel  
(Continued on Page 90)



## EDITORIAL

**F**EW people realize how great the responsibility banks must assume in connection with the building industry. Their work in financing large, business or semi-public buildings is taken for granted; but these constitute a small percentage of the total number of building operations, and in many cases the financing is privately managed.

On the other hand, the great bulk of building contracts is made up of small, individual housing propositions, and most of these must be financially. Building and loan and insurance companies take care of a comparatively small portion; it is upon the banks of the country that the responsibility mainly rests.

At present the banks have an abundance of money to invest, and it is not only a problem but a duty, to so lend their funds as to insure safe returns for the loan and a proper stimulation of business as developed in the building industry and its manifold ramifications.

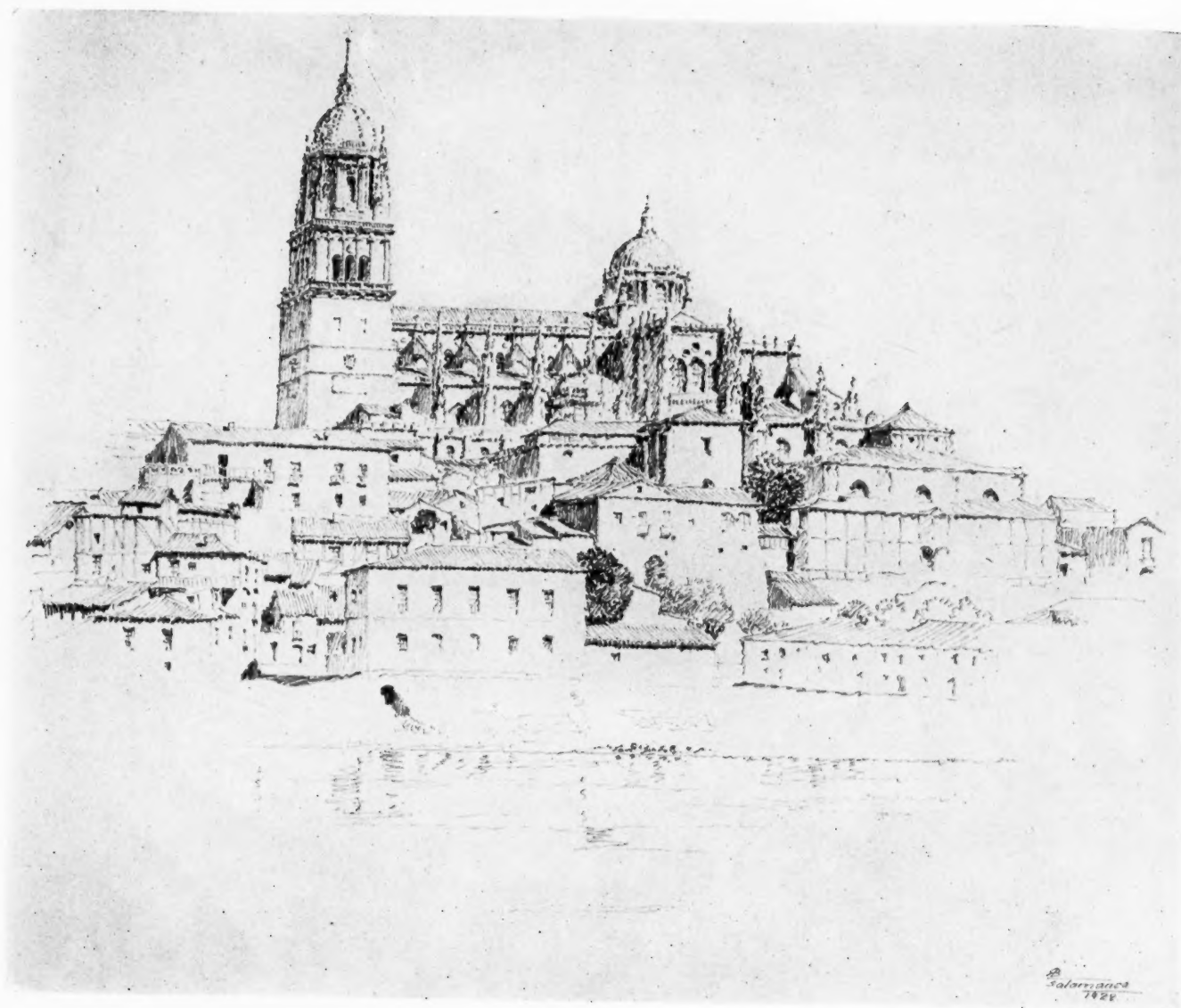
Two things affect these objects most vitally; poor construction, resulting in early and undue depreciation, and the increase of costs, which naturally lowers the ultimate value of investment.

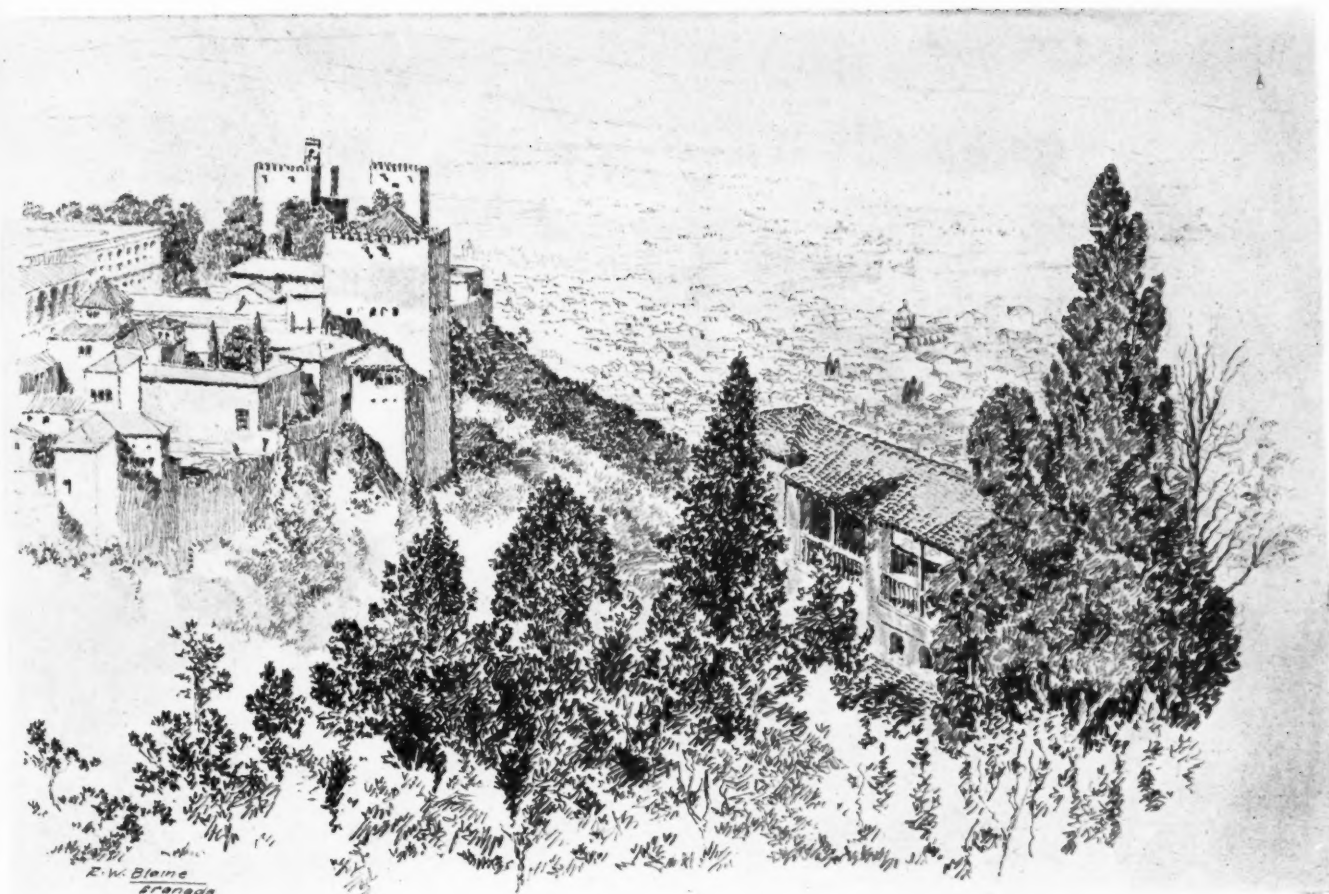
The work of bank appraisers therefore is now a most important and difficult one. Upon the impelling urge of keeping bank funds in circulation they must still assure themselves that each investment is safe and wise.

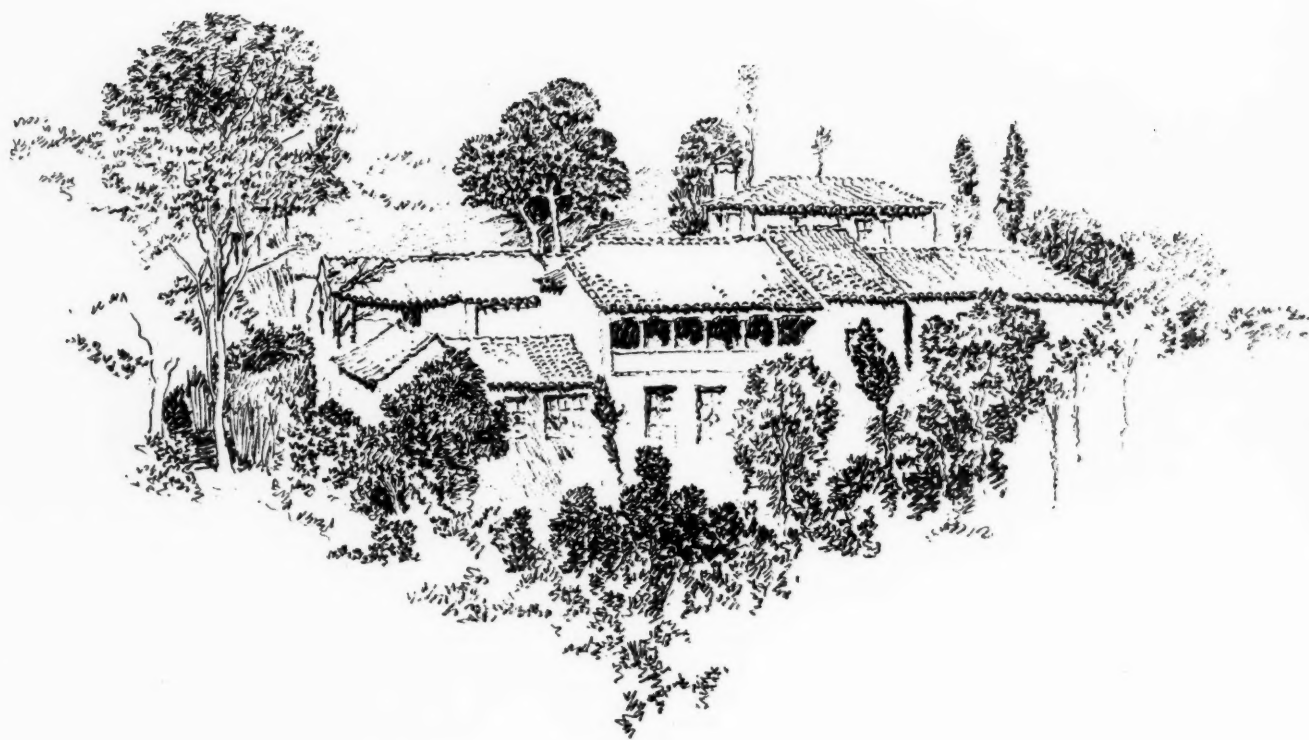
It is obviously to the permanent advantage of the building industry, including architects, labor, contractors, and manufacturers, and of the home-needing public, to co-operate with banks in these two fundamental matters; good construction and the reasonable control of costs. The temptation to seize a temporary opportunity to "get while the getting is good" is apt to blind men to the dangers affecting the future of the industry, like a fire-fly glittering over a marsh. And hurried, cheap construction, is the poorest kind of investment, for the owner as well as the financing interest.







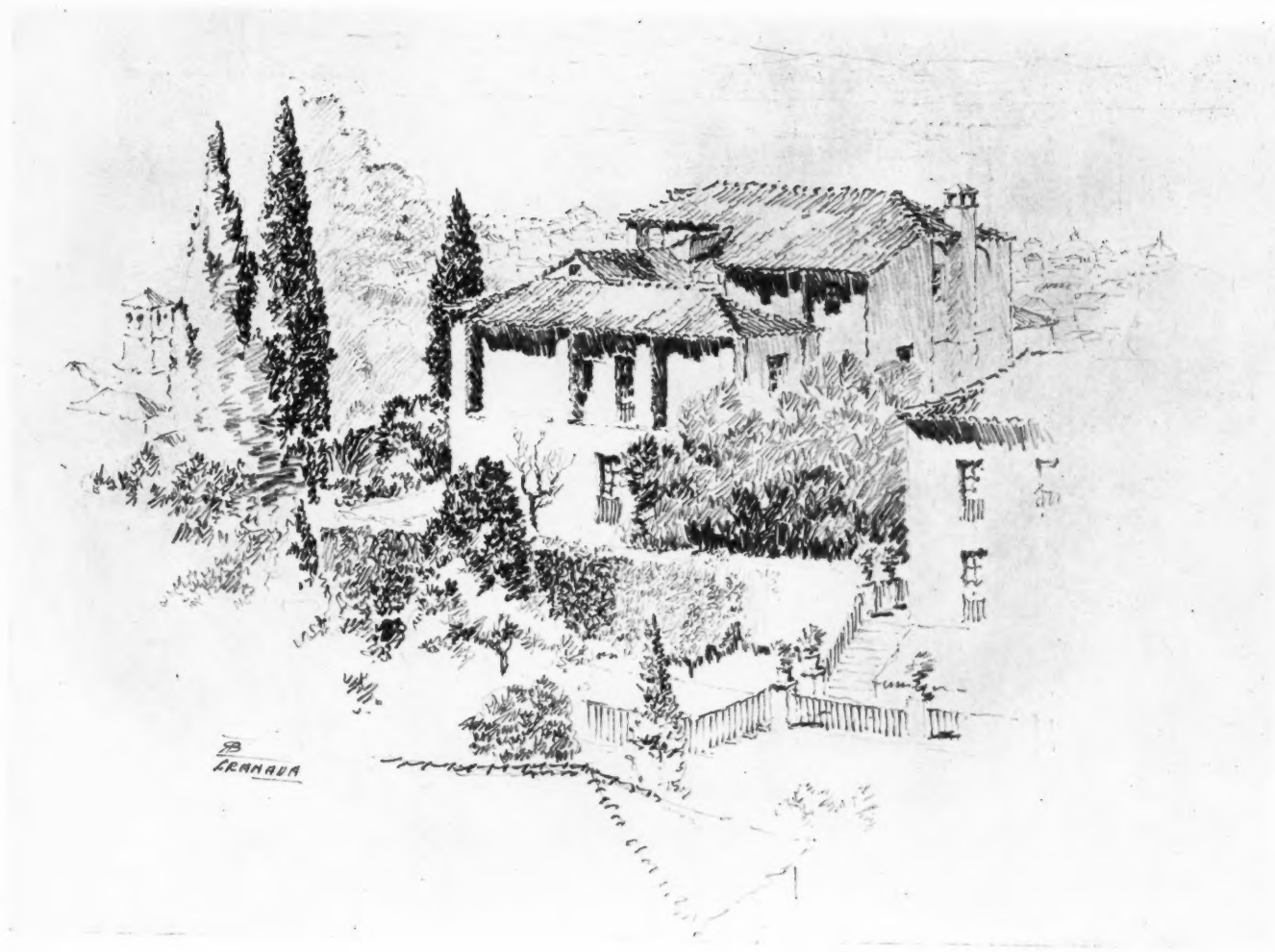




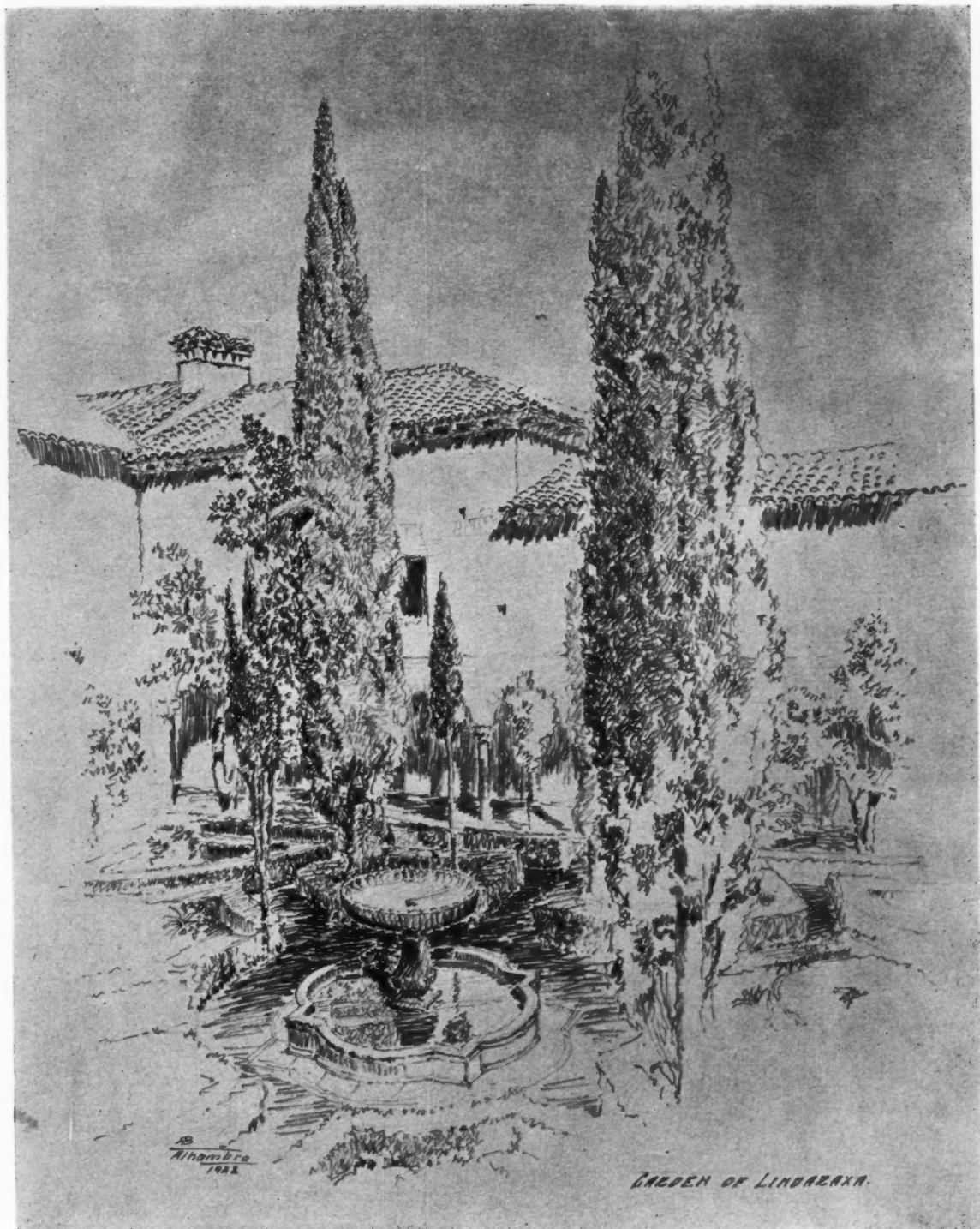
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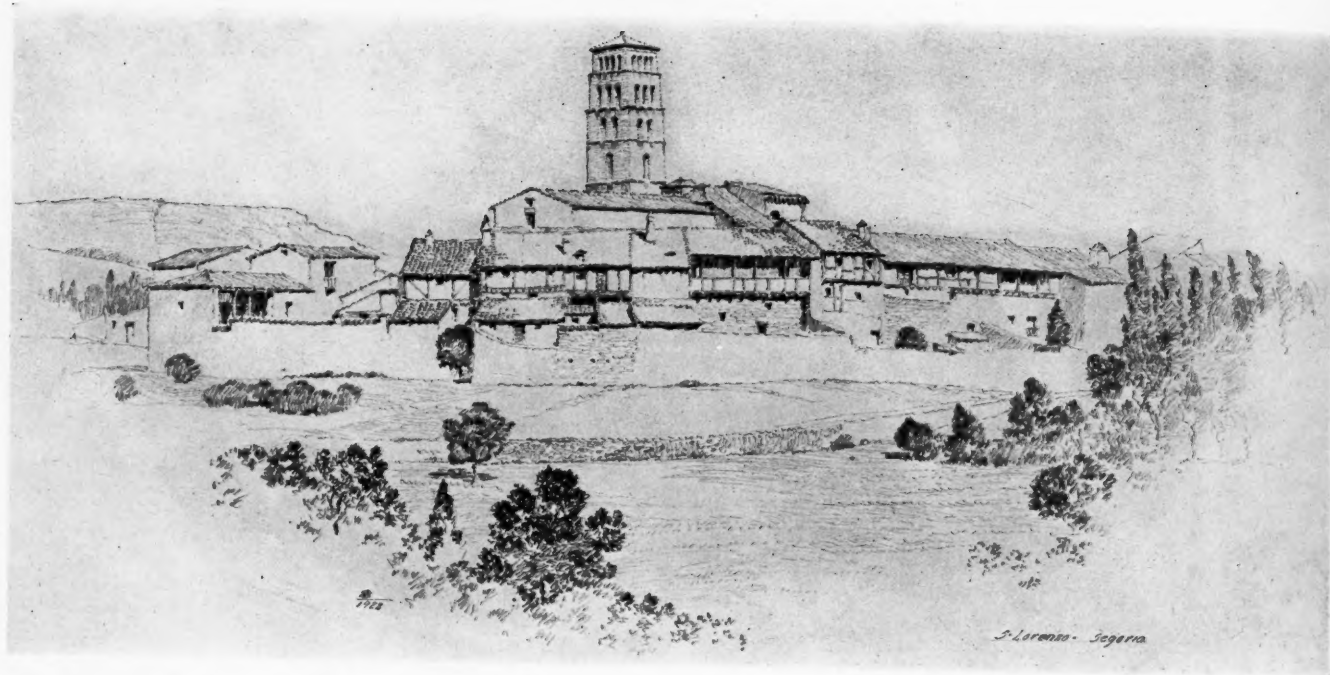




Granada







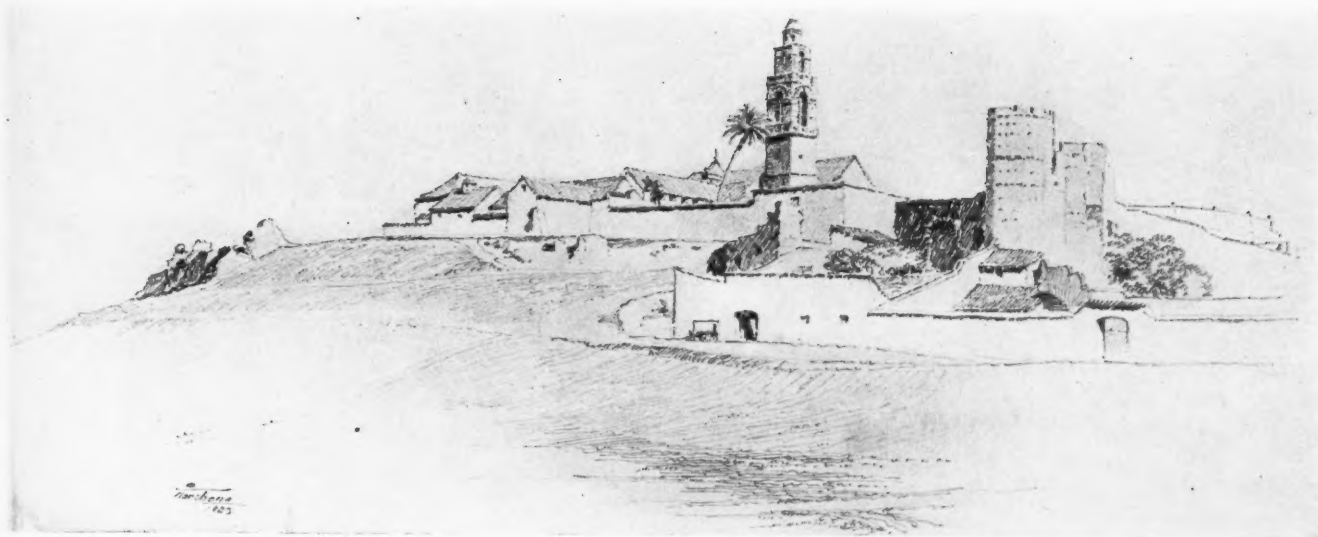






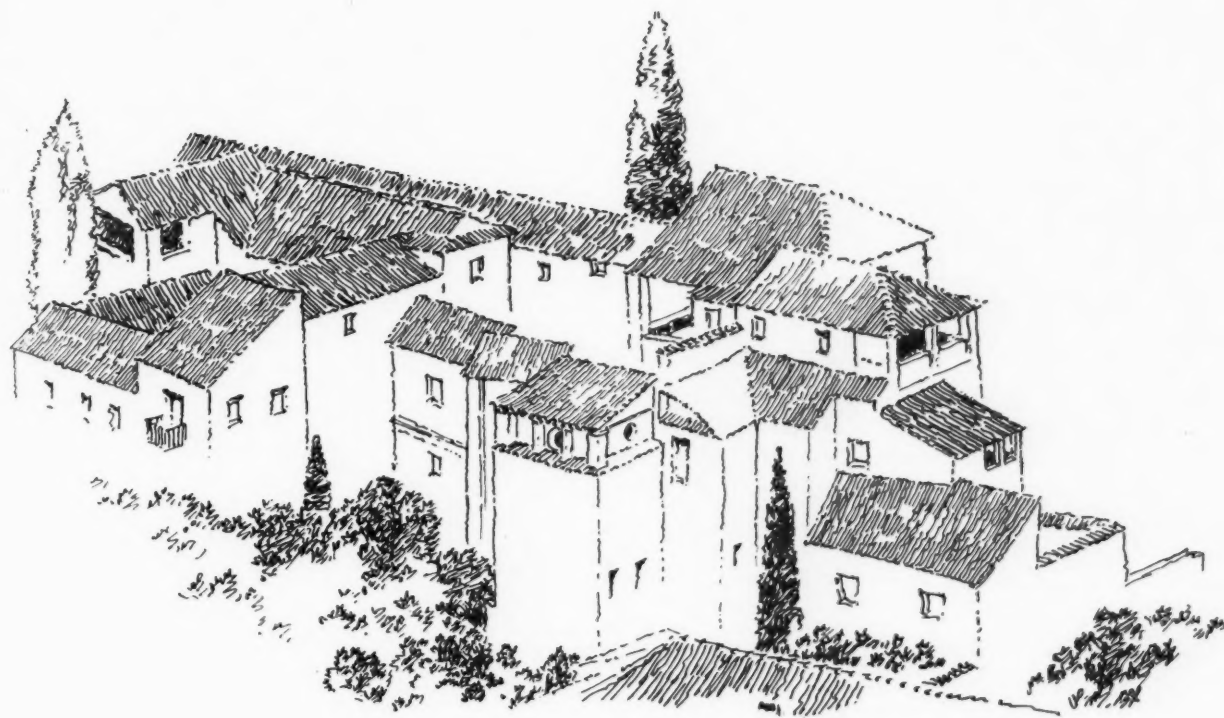
THE OLD SUBURB OF ALBAIDA "GERANOA"



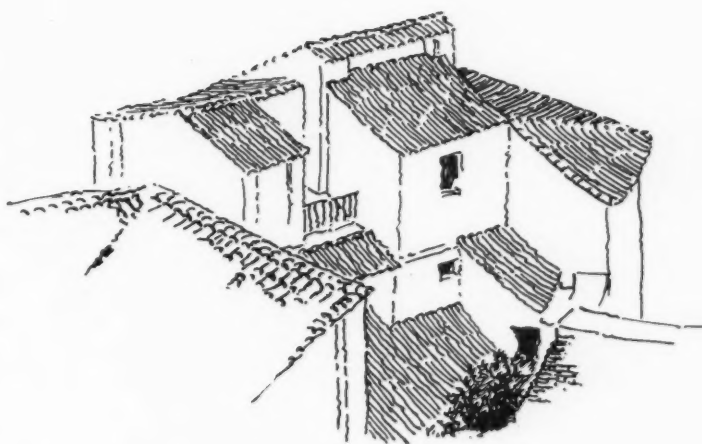








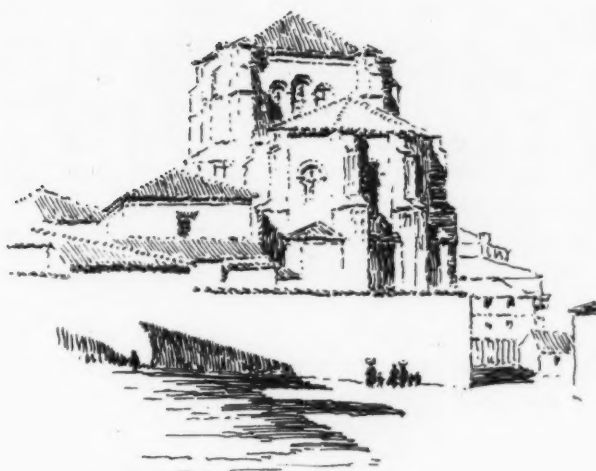
SKETCHES  
MADE AT  
GRANADA



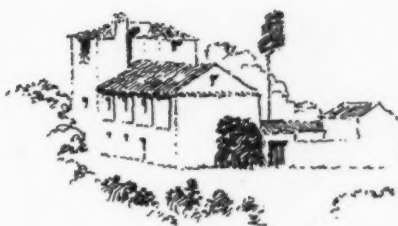




# THE BUILDING REVIEW



*San Esteban Salamanca*



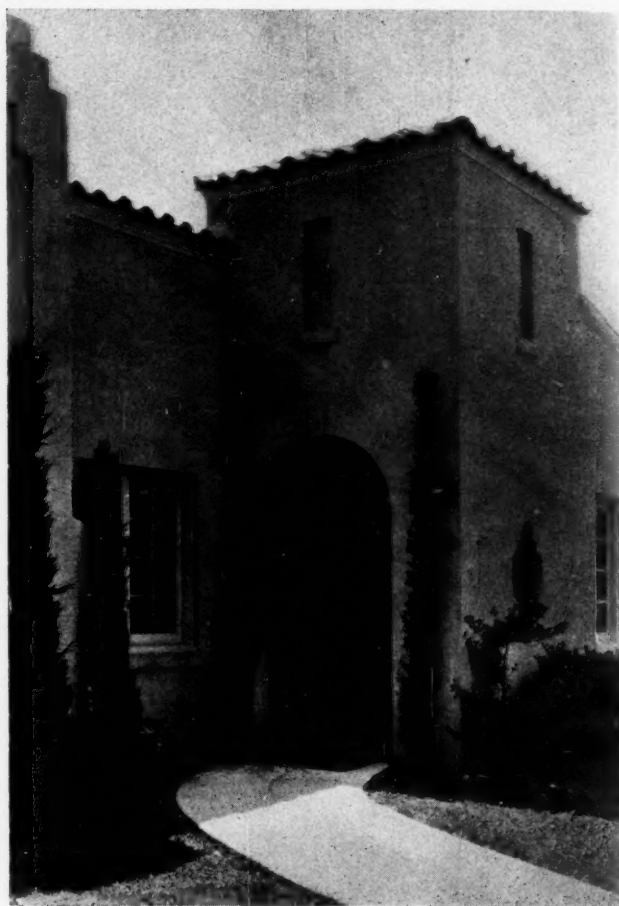
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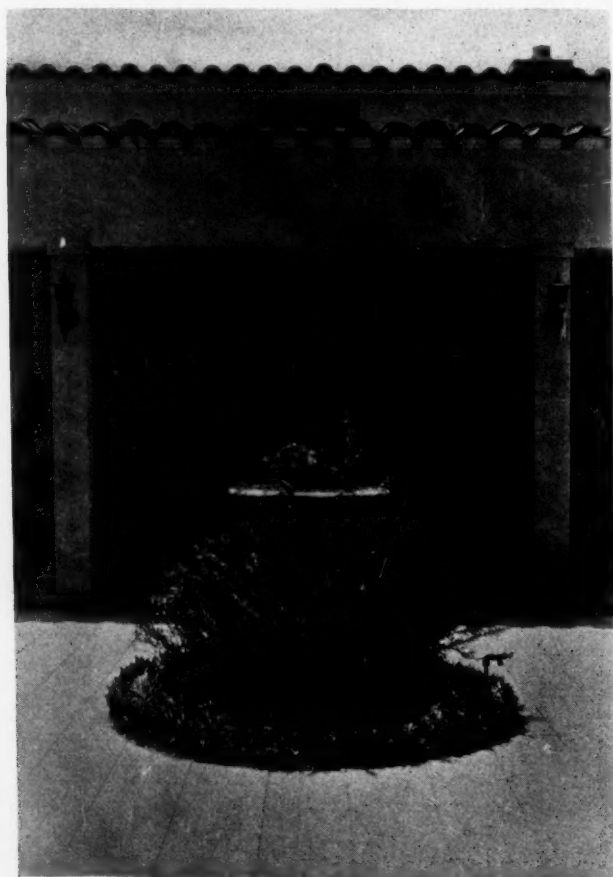
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(Continued from Page 87)

which is today more widely read than any other romance of California life. The "Home of Ramona" at Camulos in Ventura County, her "Marriage Place" at Old Town in San Diego are visited yearly by travelers from all over the world—shrines equal in interest to the Missions. Mr. Born desired to express, in his Burlingame home, in modified form the delightful features of the old Spanish hacienda, not too large but compact, conveniently arranged, to save steps and economize space. The result—after long working over of plans, looking up of data, sketches, and the few old houses which have been preserved in Southern California—is "Casa Ramona," a miniature or pocket edition of the ranch house described in the story. Mrs. Born stipulated that whatever else was to be changed or adapted, the patio should be reproduced as it exists in the restored "marriage place" in Mission Valley, San Diego. And that is the chief delight of the house. Facing the eucalyptus bordered highway, screened by a high wall, it has the privacy required for an out-of-door sitting room. In the center of the court is a small fountain set about



MAIN ENTRANCE.



PATIO.

with shrubs, a copy of the one at Camulos ranch. The Peninsula climate encourages out-door living, and this sheltered veranda with its pleasant outlook lures the dwellers out into the open for a greater part of the day and summer evenings.

The arrangement of rooms is convenient and simple. Dining room, kitchen, wash-room and maid's room are on one side of the long hall which extends from the front to the back of the house, dividing the service part from the living-room, veranda and bedrooms opposite. There is also provision for servant's quarters in the garage, which is easily accessible from the rear of the house.

The interior is strictly modern, designed for convenience both in point of layout and furnishings. The wall treatment deserves special mention. Of canvas finished with a wide molding, the whole antiqued, gives a soft and mellow atmosphere as of subdued sunshine.

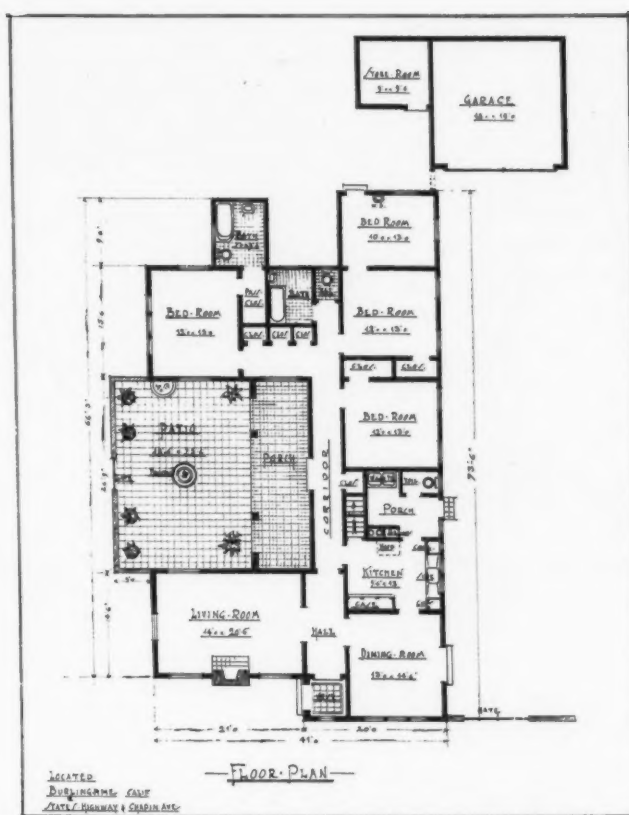
Set as it is in almost an acre of ground, the landscaping plays no small part in perfecting the picture. With but two years' growth trees, shrubs and surrounding hedge

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have already "taken root" as it were, they seem to have always been there. The supreme art which conceals itself has been employed in laying out this garden. Palms have been persuaded to grow in spite of gloomy predictions as to unsuitability of climate. And while the planting about the house is low in accordance with its structure, a few tall pines left in the background, with lower branches trimmed, do not take away from the tropical feeling.

The rose garden on the opposite—the hot house is in the center of the plot—borders a generous lawn which is the children's playground. Very jolly and informal it is with irregular graveled paths and cunning arbor.

"Casa Ramona" is altogether an interesting example of "native" architecture, charming in its carefully balanced proportions, set in appropriate surroundings—in color rather restrained—bringing out in pleasing contrast the variety of flowers and shrubs which surround it.



### While Sketching in Spain

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our usual program we had been devoting part of our time to "exploring" just to see what we could see, and in the course of events wandered into an old house which was undergoing repairs. Carelessly piled in the patio we found a marvelous old carved wooden ceiling, discarded and being sold as firewood. If we could have brought it back to America it would almost have been worth its weight in gold; we could only record it on paper.

On our way south, Avila, Escorial, Madrid and then Toledo, with an hour in the finest interior we saw, an old Synagogue. And then another discovery. Imagine a garage and repair shop with Fords, Dodges and a Studebaker or two, quartered in what was once a Moorish palace! Beautiful wood doors and ceilings, elaborately ornamented arches, all looking pathetically at the modern successors of the Arabian steeds of old. Times change.

A night of travel, and the finely situated towns of Baza and Ubeda gave us our first intimation of the treasures of Andalusia. Our own "California" architecture is that of the Spanish colonies. Now in Northern Spain we had found nothing resembling the hacienda or the churches of the New World,

and not until months later, in Seville, were we offered the answer to our puzzle. You can judge as well as we as to its logic. It seems that during the days of the Conquests the men from the north, Castile, Navarra and Aragon went on their adventure, made their fortune and returned home, while the Andalusian emigrated with family, language, customs and architecture. To those men does the New World owe much. The language of Andalusia is the language of Mexico; there, today, costumes like the Mexican costume appear on the streets, and in countless other ways does Southern Spain seem a country apart and foreign to the rest. To us the south was the Spain of our dreams and the Spain we wished to know.

Of the Moorish work we found in Granada much is in print, but not all. Houses without number in the little known but wonderfully effective "Mudejar" style, churches with the marvelous wooden ceilings of the period following the Conquest, all await the one who will hunt them out. Of the Palace of the Alhambra we will say nothing. Weeks of idling thru its halls or sketching in its gardens told us much, and little, of the art of the Arab. Much, in that we marveled at the beauty of its design and color, and little, if we were now to sit down and try to imitate or even adapt its simplest



motifs. Compared to the Bardo Palace in Tunis the Alhambra suffers much thru lack of furnishing, of divans and cushions, of fountains to fill its empty halls with music; in its heyday it must have been without a peer on this earth.

Usually, in speaking of the Alhambra, one thinks only of the Palace, but actually that part occupies but a small portion of the Alhambra proper. Taking its name from the material of which it is built (Medinat Alhambrâ, or the "Red Town"), the Alhambra occupies a magnificent situation on a ridge running out into the Vega or plain of Granada, with the city of Granada at its feet and on the hill across the Darro. Pictures rise on every side, black and deep for the etcher, little studies in water color, notes in pencil and huge canvases in oils. The red walls and towers of the Alhambra dominate it all, the whitewashed houses of the town with their brown tile roofs, the easy rolling hills, so similar to ours of California, backed by the snow-capped Sierras or stretching away across the brown plain of the Vega. The view from the "hill" is entrancing. Hours did we sit watching in our fancy the return of the raiding Moors or the advance of the conquering Christians, and on several memorable days we selected a village far out on the Vega, and after miles of trudging over the flat roads returned from it with our prizes on paper, compositions or bits of detail. All things must end; the longest road, or the most pleasant stay; and with a firm resolve to revisit Granada in the future, we left.

Ronda was architecturally a disappointment. This most "typical" of Southern Spanish towns falls far short of numerous others. Carmoma, Marchana or Moron all have as much or more to offer, but being off the main lines of travel are almost totally neglected. In Ronda, however, are two real prizes, the "New Bridge" and the Church of Santa Maria la Mayor. This last is another of the histories in stone, standing upon the foundations of a Roman temple and with the minaret and major portion of the mosque still structurally intact. A visit to the sacristan's room adjoining the tower will well repay those interested in wooden ceilings of the Moorish period. This one minaret so appealed to our fancies, that after some debate we decided to get the actual measurements, and it so happened that we undertook our task but shortly before high noon, just when the plaza below

was rapidly filling with interested watchers. Like most towers this one hadn't been designed with an eye to making life easy for ambitious architects armed with rules and tapes. Now your present day small town Spaniard is as yet unaccustomed to sky-writing aeronauts, or even to the gymnastics of the ordinary structural steel erector, so that the sight of a couple of "Americans" scaling their favorite tower was too much for their peace of mind. To quiet them we had to leave the job unfinished, and only after long persuasion aided by many "centimos," were we able to choose another and more appropriate hour to fill in the missing figures.

Cordova we found to be one of the most "Spanish" of towns. Of the Moorish Cordova, practically nothing is left except the great Mosque. Long and diligent search did unearth traces of Byzantine or Moorish motifs in a patio or two, but on the whole the town is the Spanish of the 17th and 18th centuries. Back on the edge of the hills a matter of some six or seven miles, lies the ruins of the palace of Abderrahmân III. Built about 950 A. D. as a summer palace for Az-Zahrâ, his favorite queen, it was on the scale of a town rather than a palace. Following the builder's death, it rapidly fell into decay, and having been used as a quarry for almost the last thousand years, only the general ground plan and the character of its ornamentation can be followed. However, we could note the almost total absence of anything resembling the more fully developed Moorish of later periods. The columns and capitals are of late Roman and Byzantine design, most of the ornament is Byzantine, and the only oriental feature is the slight "horseshoe" of the remaining arches in one of the galleries. It was in Cordova that our goddess of fortune smiled again. A chance meeting in a shop with one who spoke our own tongue, and we had added to our party another Californian, a Santa Barbaran bent on a similar quest.

It was he who ferreted out the route to Medinot az Zahrâ and he who carried on when an approaching storm augured ill for all who were out in the open. We journeyed on, following the traces of the Moorish highway with its two marvelously wrought stone bridges; Roman, apparently, in all except the slight horseshoe of the arches. Then the rain caught us, cameras and sketch books were buried under clothing for protection and we plodded on for

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such shelter as we could find in the ruins. Not a good day for study, nor one for idle dreaming of past splendors. Cold facts were all about us, even dripping from our hats or occasionally trickling down our necks. Shelter of a sort we had, yes, but darkness was drawing on and the rain showed no signs of ceasing, so with a final last deep breath we plunged forth and started for town. A long six miles, open fields, soggy and muddy, a steady downpour, and it was a very wet and bedraggled pair who finally reached the shelter of the hotel and the warmth of the "brassero."

Seville and our last long stop. Quite different in color and atmosphere from Granada or Cordova. Pink and yellow walls replace the glaring whitewash. Colored tile abounds everywhere, and it is a poor patio indeed that does not have its marble colonnade. Moorish work, yes. Not the Moorish Gothic and Renaissance. "Mudejar," or, literally, "after the Moors."

Thru the efforts of the American Consul we were permitted to see a real Sevillian palace. Not the usual museum-like display of old walls and antique furniture, but the actual home of the descendants of its build-

ers. The Sanchez-Dalp house is as near the ancient perfection as is possible to imagine. True, restorations have been made, ceilings repainted, bits of tile work installed; but all carefully, lovingly and in perfect taste and harmony. Furniture that any museum in the world would be proud of, old tapestries, fine oriental rugs; garb the living occupants in the dress of the 16th century, and the picture would be complete. But no, that would spoil it; now it is just a home, a jewel of art; so why not think of it as such, and let the past be?

More weeks spent in exploring, ceilings measured, sketches made, and finally, farewells said. For us Seville was an ideal headquarters. Excursions to the country in search of a real hacienda, the successful termination of the search, the perfect hospitality of the owners; more excursions, to Jerez, Alcala de Guadaira, Marchena, Moron; ideal days and nights of wandering; and then the end came. Our Santa Barbaran on to Africa and Italy, the rest of us back to Paris and then home. Well, we are young yet, and some day, in the dim future, we'll return for another journey thru our land of delight, Spain.

### THE ANONYMOUS ARCHITECT

**I**N HIS address delivered before the Lincoln Memorial in honor of its architect,

Henry Bacon, Royal Cortissoz used the phrase "unsigned buildings." To be literally accurate they are sometimes signed. But who ever turns to look at a cornerstone or read an inscription? The author's name on the title page of a book is certain to pass under the reader's eye. The architect of a great building, so far as the general public is concerned, dwells in a state of complete anonymity.

This is true not only in new America. It has been a habit of the ages, most completely and strikingly illustrated in the case of the great Gothic cathedrals. The historians have unearthed evidence as to the masters who designed Chartres, Rheims, Bourges, Amiens. But not one in a thousand of those who visit or worship at these shrines of beauty and religion could give the name of one. To an extraordinary degree these great churches of the Middle

Ages were community products. Yet there were unquestionably master minds to order so much soaring beauty, and fame has utterly passed them by.

An odd trick of the world, surely. So far as length of time goes, the architect outlives all his fellow artists. He builds in the most enduring of materials. Centuries are the unit of his influence and thousands of years often mark the beginning of his glory, as the fate of the Parthenon can testify. But the immortality is for his work, not for him or his name. He can die feeling that his labor may live for ages, perhaps meet its just praise among distant generations of alien races. Hope that his name will have an equal share of immortality is slight indeed.

Does the situation point to a law of compensation existing in nature, or a cynical distrust of good architects, or a tender heart toward the bad ones? It can be contended, in any event, that the world would be a more livable place if a similar state of modesty, of fame for the work and none for the artist, were enjoined upon all human creators.—From the New York Tribune.



SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

# MONTHLY BULLETIN

## OFFICERS

Geo. W. Kelham, President.  
Henry H. Meyers, Vice-President.  
J. S. Fairweather, Secretary-Treasurer.



## DIRECTORS

A. J. Evers, two years.  
William Mooser, three years.  
J. H. Blohme, three years.  
Harris Allen, two years.  
S. Schnaittacher, one year.  
Morris M. Bruce, one year.

On account of Summer vacation there will be no meeting of the Chapter until September.

## MINUTES

The Directors' and Regular meeting of the San Francisco Chapter of the A. I. A. was held Thursday evening, May 17, 1923, in the Architectural Club Rooms, 77 O'Farrell Street. The meeting was called to order by President Geo. W. Kelham. The following members were present:

Geo. W. Kelham	Harris Allen
Wm. Mooser	H. E. Burnett
Stanton Willard	E. B. Hurt
Geo. Ashley	S. Schnaittacher
Morris M. Bruce	J. S. Fairweather

The minutes of the previous meeting were approved as published.

On account of the three months' vacation, which is customary with the Chapter, the subject of Exhibition was deferred until the September Meeting.

The following members were dropped for non-payment of dues:

Edward Glass, Walter O. Lewis, Louis Mastropasqua, Chapter Members. B. G. McDougall and Walter H. Parker, Institute Members.

It was reported that the State Housing bill was received favorably and would soon take the place of the 1917 Law.

There being no further business, the meeting adjourned.

J. S. FAIRWEATHER,

Secretary.

## DELEGATES REPORT OF THE FIFTY-SIXTH CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

The Convention held in Washington on May 16th, 17th and 18th, we are glad to say, was presided over by W. B. Faville, the first Western Coast man to preside over a convention of the American Institute of Architects. It was attended by an almost complete delegation from all the Chapters, over two hundred being present at the sessions. Though it developed no political contest or great questions of policy, the meetings were nevertheless intensely interesting as an index of the growing power, usefulness and scope of the Institute. The co-operation of the Institute with the governmental boards and organized societies, as well as other branches of the building industry was brought home forcefully to those present and the broad field for united effort in the solution of large problems was made very clear indeed.

The first session of the Convention was marked by the reading of the reports of the President, the Secretary and the Treasurer, all of which were of much greater interest

than can be told in a limited space. Copies of these reports should be carefully perused and filed by all architects as an index of the intensely practical and useful service attempted by the Institute organization.

The afternoon was under the chairmanship of Past President R. Clipston Sturgis, whose scholarly wit, humor and comment was a treat in itself. The speakers of the day, Professors Edgell and Langfeld of Harvard University, Professor Baldwin of Columbia, and Mr. MacGregor Jenkins of the Atlantic Monthly, all spoke on the relation of architecture to the allied arts, to literature and psychology, and on bringing architecture to the knowledge of the layman.

In the evening our old friend, Mr. C. Howard Walker, took the opportunity to congratulate architects and architecture of the United States on notable achievements of recent years. His talk was illustrated with lantern slides selected to show the tendencies of American architecture.

Thursday morning was given over to routine, while on Thursday afternoon the speakers devoted themselves to explaining the work of the U. S. Bureau of Standards, the Structural Service Committee and the report of the Joint Construction Council. Danger of a collapse following the present rising costs was pointed out in this report and the curbing of unnecessary or speculative building was recommended.

The evening was principally devoted to a talk by Mr. J. M. Hewlett, on the architect's responsibility in the development of Industrial Art.

Mr. Hewlett made a plea for honest use and expression in the materials used by the architects and especially deplored the insistence on the part of architects that the manufacturers of terra cotta should imitate in texture and color other materials chiefly of more expensive textures; he emphasized that terra cotta as used in the renaissance period had a field of honest expression where the use of color was employed and which was infinitely more beautiful than the present degeneration of imitating expensive stone work.

The platform and back of the rostrum was hung with beautiful examples of materials on which color in design had been executed by stencils. Mr. Hewlett pointed out how a new field of decorative expression had been secured by stencil some of which he had used being from ten to fourteen feet in height. The stencils were used on burlap, canvas, silk, velvet, some in two tones and others in gorgeous riots of color; their use as indicated were wall coverings, theater curtains, background for settings, etc.

Following Mr. Hewlett's address, closing the evening exercises, was the Memorial of Bicentenary of the death of Sir Christopher Wren. Dr. C. Howard Walker presented a charming history of this noted and brilliant mathematician, engineer, astronomer and eminent architect, who erected one hundred and fifty churches including St. Paul's Cathedral in London, many hospitals and asylums, besides making the most comprehensive plan for the development

(Concluded on Page XIV)

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# Code of Ethics\*

Adopted by the National Association of Builders' Exchanges

## SECTION 1

We understand ethics to mean a declaration of principles, and that members of this Association shall regard themselves as being engaged in a profession in which there is a well-defined duty and obligation toward the public and themselves. The profession demands that the members use every honorable means to uphold the dignity and honor of the same, to exalt its standards and to extend its spirit of usefulness.

## SECTION 2

Every member should be mindful of the public welfare, and should participate in those movements for public betterments in which his training and experience qualify him to act. He should support all public officials and others who have charge of enforcing safety regulation in the rightful performance of their duty, and should carefully comply with all the laws and regulations touching their profession, and if any such appear to him unwise or unfair, he should endeavor to have them altered.

## SECTION 3

Members shall not falsely or maliciously injure, directly or indirectly, the business, reputation or prospects of a fellow-member, or in any other manner attempt to supplant him after definite steps have been taken toward his employment or toward the letting of a contract to him.

## SECTION 4

Members should work in harmony with each and every one interested in building construction work, and on each individual contract shall consider the far-reaching effort of fair dealing with the owner, the architect and others interested—striving to bring into general practice better co-operation and a better understanding of relations toward each other.

## SECTION 5

All Exchanges and Associations shall be scrupulously careful that their rules, regulations and articles for the government of members do not violate the provisions of National or State laws against combination; and members shall, in this sense, respect the rules and other articles of the Exchange or Association in any and all localities where they are competing for work or doing work.

## SECTION 6

Members shall infer that the owner or architect, or both, are competent to select the bidders from whom they desire bids on construction or repair projects, and that it would be unethical to submit a bid on any work unless invited to do so; forethought on the part of the owner or the bidder or his agent as to the competency and responsibility of the bidders invited enters into this question; consequently, no bidder's bond or certified check shall be required, and an award on the work shall be expected to be made to the lowest bidder.

## SECTION 7

Bids shall be offered only when a time and place have been designated, and they are to be opened in the presence of the bidders or their representatives, and shall be open to inspection by any one bidding on the work.

## SECTION 8

A general bidder having been awarded a contract involving sub-bids, shall award that particular portion of the work to the sub-contractor whose bid was used as a basis for the general bid.

## SECTION 9

General contractors and sub-contractors shall file true copies of their bids with their Exchange or Association before the time set for opening. Such copies shall be held unopened until one hour after the original bids are opened by the owner or architect, and shall then be opened and tabulated by the secretary, and be available for examination by those bidding.

## SECTION 10

Members shall discourage the practice on the part of the architect in asking for alternate bids, provided, however, that this section shall not be interpreted as prohibiting the specification and use of substitute materials or methods of construction, or methods and materials in every way equal to those which were specified for original bid.

## SECTION 11

Where specification requirements call for  
(Concluded on Page XV)

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(Concluded from Page 94)

of London. A plan which now after a delay of two hundred years is about to be put into execution.

The evening session found Mr. Walker on the platform once more as the "pinch hitter" and held the interest of the delegates and guests with the remarkable story of the life and achievements of Sir Christopher Wren in memoriam of the bi-centenary of his death.

The Fine Arts Medal of the Institute was presented to Mr. Arthur F. Mathews of San Francisco for distinguished achievement in mural painting, and to Paul Manship for his work in sculpture. Awards of the craftsmanship medals were made to Mr. Frederick W. Gondy in typography, Henry C. Mercer in ceramics, and Samuel Yellin in iron work.

The business of the Convention of Friday morning was almost entirely routine business and was the concluding session.

The gift of \$5000 by the Allied Architects Bureau of Los Angeles to the Institute for the purpose of furnishing the board room of the Octagon House was one of the pleasant surprises of the Convention, and the large Los Angeles delegation was roundly cheered.

The climax of the Convention was the pageant on Friday evening to signalize the presentation of the Institute Gold Medal to Mr. Henry Bacon, architect of the Lincoln Memorial. The dinner was served in a marquee at the east end of the reflecting lagoon for over four hundred delegates and guests. After listening to several brilliant speakers, those present formed in procession on each side of the lagoon and towed the honored guests in at ceremonial barge to the foot of the Memorial. Beautiful banners from all the chapters of the Institute, and the architectural schools of the United States were carried by those in the procession, while all those who attended the dinner were clad in gowns of various colors. The lighting and scenic effects were tremendously impressive. President Harding presented the medal at the Memorial, making the ceremony unusually noteworthy in spite of a drizzling rain.

The increasing function of the Institute as an instrument in improving and safeguarding the best in our profession, and the growing idea of the great opportunity for community service by all architects must have impressed all those who were fortunate enough to attend the Convention.

Attending the Convention was a pleasant and constructive duty. Let us hope that future years will see our Chapter with a more complete representation.

The following were elected for the ensuing year:

President ..... Wm. B. Faville, San Francisco  
First Vice-President..... N. Max Dunning, Chicago  
Second Vice-President..... W. S. Parker, Boston  
Secretary ..... Edw. H. Brown, Minneapolis  
Treasurer ..... D. E. Waid, New York City

#### Board of Directors

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Respectfully submitted,

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(Concluded from Page XII)

unit price, members, in bidding, shall declare that the unit price shall govern only where conditions of work and price remain the same as existing or known at the time of bidding.

#### SECTION 12

Competitive bids, submitted by invitation, shall be subject to compensation to each and every bidder from the owner, or the architect, or both, in the event of no award of the work made to those bidding.

#### SECTION 13

Members shall in no instance pay for the use of plans, excepting where a charge for plans is stipulated in bidding conditions.

#### SECTION 14

Members shall discourage the practice of making a deposit for the use of plans making estimates.

#### SECTION 15

Members shall be mindful of the interests of the architectural profession, and should in every way discourage the making of preliminary sketches and estimates for prospective builders.

#### SECTION 16

Members shall encourage the practice on the part of the architect of including in the specifications under each heading all of the work of each trade.

#### SECTION 17

Members shall make every effort to extend the use of the Standard Contract Documents of the American Institute of Architects, their third edition, without modification or change.

\*—National Builders Bulletin.

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I hold with none who think not work a boon,  
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All of the fine traditions and the skill,  
Come from my elders through the long line down,  
Are mine to use, to raise our craft's renown,  
And mine to teach again with reverent will.  
Thus do I live to serve, tho' least for pay,  
With fingers which are masters of the tool,  
And eyes which light to see the pattern's play,  
As it unfolds, obedient to each rule  
Of our dear Art. So all my craft is praise  
To God—at once part homage and part song.  
My work's my prayer, I sing the whole day long,  
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JAMES PARTON HANEY.  
(Art Center Bulletin)

January 1, 1913.

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# Why Contractors Encroach on Architect's Field

By J. C. EDWARDS,

President of the Southern California A. G. C.

**I** INTEND to be very frank and name a few of the real reasons why contractors, who feel themselves capable, encroach on the architect's field.

There has been a decided change in the personnel of the general contractors in the building industry during the past twenty years or even during the past ten years. Improved methods are definitely eliminating the rule-of-thumb contractor, and the contractor of today feels that he is entitled to and should receive the same recognition as the architect or engineer.

Your profession has permitted commercialism to gain such a foothold that, in many cases, completeness of plans and specifications are sacrificed in order that more of the fee may be retained as a net profit. Where this is done controversies arise, extras are claimed, and both owner and contractor are dissatisfied.

## Government Red Tape Offset

The thing that makes government red tape on construction work bearable is the wonderful completeness of the plans and specifications and the exactitude with which one can determine the volume and kind of work to be done.

The custom of calling for such a multitude of alternate bids is not looked on with favor by the contractor. He feels that it is part of your service to the owner to prede-

termine the volume of work to be done and the kind of materials to be used.

Contractors feel that in many cases bids are requested and their time consumed in preparing estimates on work, when the architect knows there is not even a remote possibility of the work going ahead; and it is a very common occurrence for a contractor to submit a proposal to be held for a month or more without being accepted or rejected, the contractor being unable to obtain any information regarding same. This is obviously unjust and should not be continued if it is your intention to recognize the service rendered to the industry by the contractor.

Draw your contracts so as to show fairness to both parties concerned, the owner and the contractor. Insert an arbitration clause in them so that honest differences may be settled out of court. This may be working a hardship on our friends, the attorneys, but nevertheless it is a most satisfactory way of adjusting disputes.

In your contracts and specifications avoid the shifting of responsibility. I have seen contracts based on specifications which provided that the contractor was to assume all responsibility for plans and specifications complying with city ordinances.

## Tit for Tat

Conditions such as I have mentioned have a tendency to create a desire in the contractor to undertake himself the architectural

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service necessary to a construction project, and it is with increasing frequency that you hear of it from the larger contracting firms.

Please do not think for one moment that I fail to appreciate the fact that in many instances contractors have, by their unsatisfactory methods, driven the architects to seek a method whereby they might be eliminated.

It is necessary, however, that we tell you our troubles and you tell us yours if anything is to be done to check this tendency to encroach on one another's field.

There never was a truer saying than this: "A man who is his own attorney has a fool for a client." The principle is applicable to construction. We each have a distinctive service to perform and I doubt very much the ability of either of us to successfully assume the other's position.

Our association will heartily endorse any effort on your part to eliminate the undesirable man in the business, because by so doing we both will be rendering a really honest service to the public. Unless such a service is rendered there is no jurisdiction for the existence of yours, ours, or any similar organization.—From National Builder.

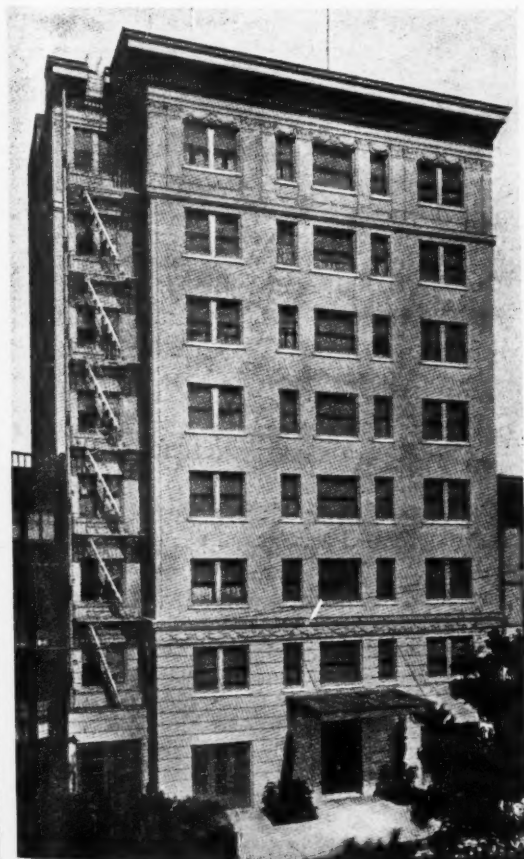


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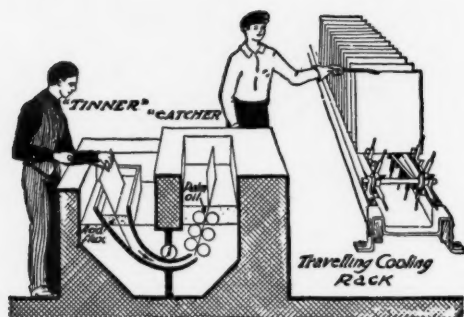
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"Common Ternes" are those base plates carrying but eight pounds of coating to a box of 112 sheets, each sheet 20' x 28'. They are the lowest grade of roofing tin made, and due to their extremely light coating are not recommended for roofing purposes of any kind.

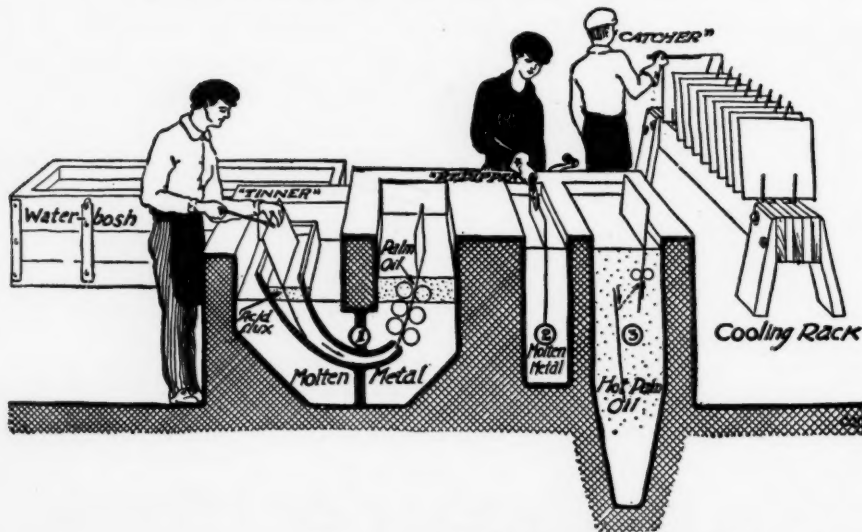
Each sheet is coated by passing the base plate through an acid flux, then through molten metal and out through oil to the cooling racks. The time required to coat each sheet is but fifteen (15) seconds.

THE lasting qualities of roofing tin depend on three things: First, the rust resistant quality of the base plate; second, the amount of coating; and third, and most important, the method of applying the coating.

Not only is the base plate of Target-and-Arrow the most rust resistant sheet obtainable, and not only is the coating heavier than standard practice, but this extra heavy coating is applied by the same Welsh process of hand dipping introduced into our plant when we started the manufacture of tin plate in this country thirty years ago; which has been strictly adhered to ever since.

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"Extra Coated" include all those roofing sheets carrying 12, 15, 20, 25, 30, 35 or 40 lb. of coating to the box. So called "Old Style," "Old Method," "Old Process," etc., roofing ternes come under the general classification of "Extra Coated." The best of them carries a 40-lb. coating.

Each sheet is coated by passing the base plate through an acid flux, then through molten metal and out through oil where it is grasped by the tongs of the "re-dipper," who gives it a single quick dip in another bath of molten metal and then runs it through hot palm oil, after which it is placed on the cooling rack. The time required to coat each sheet is twenty (20) seconds.

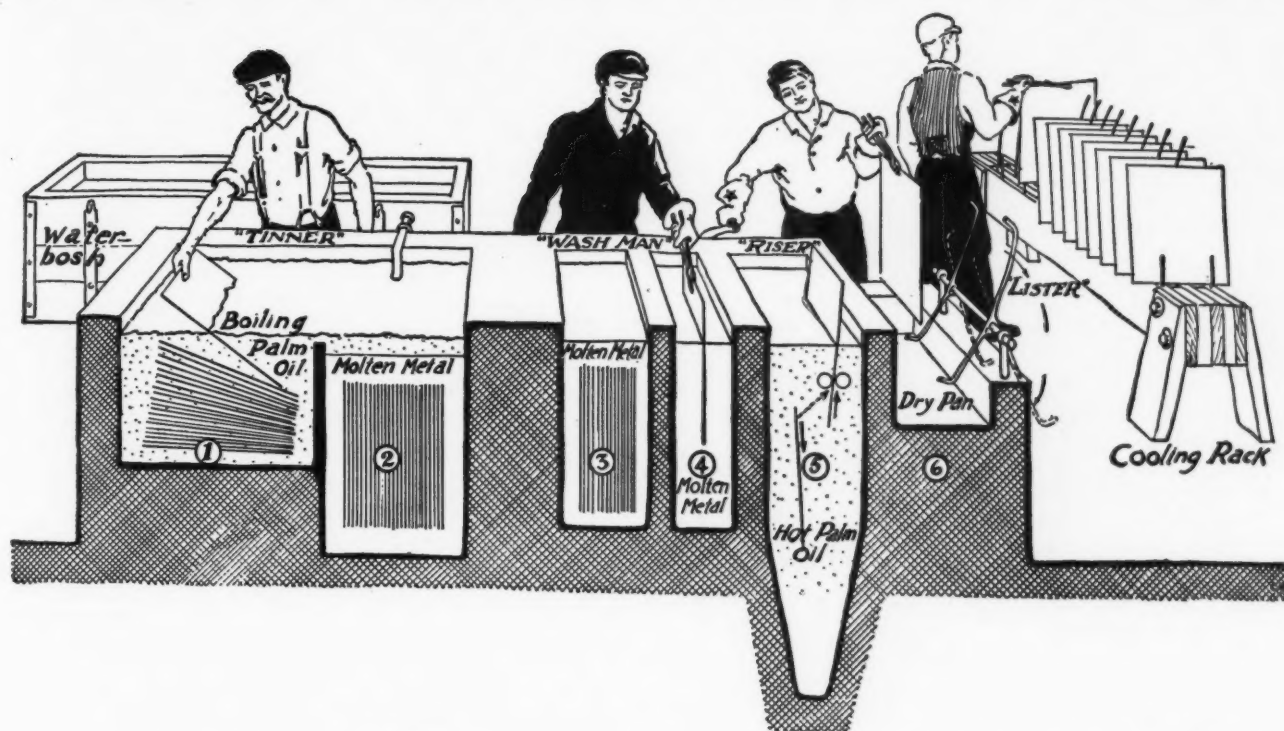
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A pack of about 120 black sheets is placed in a pot of boiling palm oil ("grease pot"), where they are allowed to soak for 15 minutes, thereby thoroughly preparing the base plate to receive and hold the coating composed of a mixture of tin and lead. The use of palm oil flux is a distinct advantage over the acid flux, for, it is more slow and thorough in its action on the base plate.

After soaking in palm oil, the sheets are lifted out and placed on edge in a pot of molten metal ("tin pot"), where they remain for 15 minutes, and the surface of the base plate becomes thoroughly impregnated with the lead-tin coating while the palm oil flux is completely expelled from the surface of the base plate. This complete expulsion of the flux is very necessary and can hardly be accomplished in the short length of time it takes to pass "common ternes" and "extra coateds" through their molten metal baths.

Next, about 20 sheets are lifted out and placed in a second pot of molten metal ("soak pot"), where they remain for about 4½ minutes and then, one at a time, they are lifted out and dipped into a third pot of molten metal ("wash pot") and then passed through a finishing bath of palm oil—"tumbled" (to insure even distribution of the coating) and lifted to the cooling racks.

The time consumed to coat each sheet of Target and Arrow, as described above, averages 35 minutes for each sheet.

This method not only assures an exceptionally heavy coating, but one that is thoroughly amalgamated with the base plate, assuring a more lasting coating than can possibly be produced by the usual method of coating.

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# Contractor and Architect\*

By ELMER GREY, Architect

**A**S I LOOK at the relation between the contractor and the architect it is simply this:

Planning and erecting a building are all one operation. The division between the planning end of it and the building end is purely a man-made distinction devised for convenience. I imagine that in the stone age the contractor was some big gun, and if the architect existed at all he was a sort of errand boy for the contractor and may have started out on his own by suggesting with considerable trepidation how many fig leaves might be spared from domestic use for ornamental building purposes.

The point is that it is merely because civilization has added so many duties to our curriculum that we have been forced to decide that one man shall take up one department of such work, and another man another. I see no reason why one kind is more dignified than another or why those operating in one department should have any more or any less credit than those in another.

The principal thing to remember is that it has been found absolutely necessary to separate the two owing to the complexity of modern life and activity, and that consequently it behooves those in each department to stay on their own side of the fence.

The reason we have contractors is because it is not humanly possible for one man to be well trained to plan modern buildings and at the same time be well trained to build them. Not only that but if it were humanly possible to do this it would still be impossible for one man to execute both departments efficiently. There wouldn't be time enough in a twenty-four hour day.

For a similar reason we have architects. Life and life's activities have become too complex for one man to know all about planning and still build and manage both efficiently.

All of which has led me to the firm conclusion that except in isolated cases the contractor can attend to his building business better when he does not attempt to run an architect's office at the same time; and conversely an architect can run his profession

better when he doesn't try to enter the field of the contractor by the segregated contract route.

As an illustration, I know of one architect who tried to do both and one day I attempted to get him on the telephone. His secretary informed me that he never came to his office until four in the afternoon, that previous to that time his work required him on his buildings!

I reflected how much efficient time such a man could probably give to design or to other office administration when he didn't get down to office business until four in the afternoon and had to quit at 5:30 or 6!

It seems to me that an architect, if he is worth anything as such, has his hands quite full with work of his own kind without attempting to manage the contractor's end of it; and conversely that no contractor who really gives his best to contracting is likely to have either the training or the time to dabble in architecture.

This is the reason I don't believe in the building company's methods—that is, from the owner's standpoint. When a building company is successful it is so because it is virtually a combination of a contractor with an architect, and in such a combination the two can play into each other's hands altogether too beautifully to suit me if I were an owner.

Also in the few cases where building companies seem to be permanently successful they are so because some talented architect is willing to play second fiddle to a contractor who scoops in the chips. That talented architects are not likely to be satisfied in doing this for long goes without saying, and so the permanency of any successful building company is problematical. When the architect wakes up and calls for his own it is apt to be all off with the platonic friendship. This is what has happened many times, and will happen many more I predict.

So I say let each fellow play his own game as best he knows how and it will be best for him in the long run and also best for the owner.

\*—Builders Exchange Bulletin, Los Angeles.

